

New Team of Playwrights Now Praising Each Other

George S. Kaufman and Marc Connelly, Who Wrote 'Dulcy' and 'To the Ladies,' Pass the Compliments and Other Things.

WHEN the history of the theatrical scene of 1921-1922 is written it will be in order to record the rise of at least two new playwrights—George S. Kaufman and Marc Connelly—who have written and produced two successful comedies, "Dulcy," which recently left the Frazee Theater for Boston, and "To the Ladies," now playing at the Liberty Theater. Those who see these plays should know something about the men who wrote them, and so Mr. Kaufman has been asked to furnish some facts about Mr. Connelly and Mr. Connelly has been asked to tell some of the things he knows about Mr. Kaufman. Each has also provided a picture of the other.

"What I know about Marc Connelly," is the way Mr. Kaufman captions his description of his associate. "Although I have known nothing of less interest to the thousands of readers of The New York Herald, he says, 'Marcus Cook Connelly was born in McKeesport, Pa., some thirty-one years ago. It is not yet the custom to free all Pennsylvania prisoners on the anniversary of their birth, but I have no doubt that the day will come. For the truth of the matter is that Mr. Connelly writes much larger proportion of our joint plays than my mother thinks he does. (I don't understand, incidentally, why they don't quote my mother in the advertisement of 'To the Ladies') instead of those lukewarm newspaper critics."

"McKeesport is within commuting distance of Pittsburgh, and it was in the latter town that Marc got what shall be called for the purposes of this article, his start. He worked briefly for every Pittsburgh newspaper and was fired with gratifying promptness from all of them. So it was Pittsburgh, as I said, that gave Marc his start for New York. He had just been canned from his first New York newspaper job when I met him."

"This special event took place at the opening of Mr. Connelly's 'Dulcy' at the Good Fellow at the Globe Theater. Marc was the most distinguished person in the audience by laughing at the Duncan sisters louder than any one else he unquestionably distinguished himself. At that time he had been coauthor of a musical comedy called 'The Amber Empress,' of another one named 'Follow the Girl,' and of a third, whose title I cannot recall, that ran of three weeks at the Strand and to end would reach exactly to Cain's storehouse and did."

"Often Dine Together."

"Anyhow, Marc came up to our house for dinner one evening, and various and sundry plays came under discussion. A little later one night when he was having dinner at our house we agreed that writing plays was not particularly difficult. About a week after that it happened that Marc was up at our house for dinner, and we decided to write a play together. At a dinner at our house a few weeks later, when Marc happened to be present, we made up our

Again 'The Follies' and the Search for Beauty Continues

Types of All Kinds Appear Eager to Have a Try in Ziegfeld Production.

Again "The Follies." Florenz Ziegfeld, Jr., their creator, is back from his annual vacation, so things are beginning to hum on the ninth floor of the New Amsterdam Theatre building. Already the outer offices are filled with candidates. On the chairs are types of all kinds. There are women whose faces betoken age relieved by a painted smudge of youth. There are artfully perfect actors, spotted and blemished; men with classic features, drooping in their seats; flappers, buoyant and bright eyed. All are "At Liberty," but bursting with a desire to play an ensemble with the Follies.

Girls from boarding schools, girls from Hoboken and Hickory Center—girls in slinkies and in silks. They wait for hours to see Mr. Ziegfeld.

They all have heard—and it is true—that Mr. Ziegfeld personally selects all the girls for his "Follies." During the next few weeks he will see hundreds of girls, but only by appointment. Yet those who wait are not discouraged and sometimes in their eagerness they "crash the gate," as Broadway calls it, and get into the inner sanctum.

Mr. Ziegfeld has no set formula for selecting girls who are to melt into urban scenes and dazzle the New York summer crowds with their beauty, but he has certain standards which the applicant must live up to have a chance.

The girl who goes to the Ziegfeld office with her cheeks rouged, lips carmined, eyes shadowed and brows penciled will find herself in the discard. Mr. Ziegfeld believes in serving beauty as nature.

Grace of carriage is one of the important elements that enters into the selection of what the theatrical world calls "the Ziegfeld girls." When a girl enters the Ziegfeld sanctum seeking an engagement the producer watches her walk, the gesture of her arm, the way she sits in a chair, the turn of the head, etc.

It is not necessarily important for a girl to be a ravishing beauty to become a "Follies" girl. She must have regular features, an attractive form and a graceful carriage. But the Ziegfeld way of lighting and scenic effects and costume-making for beauty where it is in any way lacking.

Mr. Ziegfeld this year will insert in all contracts clauses which forbid marriage during the life of the contract and the appearance on the screen while in his employ.

"Beauty," says Mr. Ziegfeld, "is not a matter of geography. The girl from Iowa has as much chance to become a member of my company as the girl from New York or Brooklyn. Miss Jessie Reed, for instance, came from a small town in Texas. So did Miss Emily Drange. Miss Ruby De Roter was a small town girl. Dolores came from London."

Mr. Ziegfeld has announced no plans for the forthcoming "Follies." But he has the entire performance outlined.

A. A. Milne's Wife
His Literary Helper

It was of A. A. Milne, author of "The Truth About Blazes," at the Booth Theater, and "The Dover Road" at the Bijou, that Louis J. McQuillan, London journalist, wrote in a recent interview:

AMUSEMENTS. AMUSEMENTS. AMUSEMENTS. AMUSEMENTS. AMUSEMENTS.

AMERICA'S FOREMOST THEATRES AND HITS—DIRECTION OF LEE & J. J. SHUBERT

WINTER GARDEN 2330 B'WAY, 50th ST. WORLD'S GREATEST SHOWS. **SHUBERT VAUDEVILLE** TWICE DAILY. **SMOKING PERMITTED IN BOXES AND LOGES**. **BOBBY HIGGINS & CO.** **RIGOLETTO BROS.** **AND SWANSON SISTERS** **BETTY PIERCE** **HORTON & LA TRISKA** **GEO. RASELY** **JEAN BEDINI** **"SPANGLES"**

Announcement Extraordinary—**WINTER GARDEN** Will revert to its former policy (for the summer months only) of presenting revues **THURSDAY NIGHT, APR. 13**

EDDIE CANTOR In the New Revue in two acts and thirty-four scenes **"MAKE IT SNAPPY"** with **NAN HALPERIN** and **A CAST OF 125 PERSONS.**

DAVID BELASCO Said—"I ALWAYS DELIGHT IN WALKER WHITENESS'S ACTING. I WAS THRILLED BY 'THE HINDU' AND ENJOYED EVERY MINUTE OF IT." **WHITE SIDE** **"THE HINDU"** **COMEDY** **AT THE ANARY**

MOROSCO THEATRE, W. 43rd St. **690 TIMES COUNT 'EM TO-MORROW NIGHT 690** **THE BAT** **FOR GODNESS SAKE**

HOUDINI IN PERSON and on the screen. **"THE MAN FROM BEYOND"** **THE MAN FROM BEYOND** **HOUDINI** **THE MAN FROM BEYOND**

CRITERION Broadway at 44th Street **7th of Pharaoh** **RIVOLI** B'way, at 49th St. **Pola Negri in "THE RED PEACOCK"** **COLUMBIA** **GOOD ORCHES.** **TRA SEATS, 50c** **Nights, GOOD ORCHES. \$1.00** **BIG JAMBOREE**

CENTURY 111 E. 42nd St. and Central **50c to \$2.50** **TESSA KOSTA** **JAMES BARTON** **MARION GREEN** **"The Rose of Stamboul"**

ASTOR **CECIL LEAN** **GEO. HAYFIELD** **"The Blushing Bride"**

BLOSSOM TIME **AMBAADOR** **THE HOTEL MOUSE**

SELWYN THEATRE **CANTHORN** **LORRRAINE** **THE BLUE KNIT**

Thank-U the 1st Year at the Longacre Theatre **3 Ruth Draper**

MAXINE ELLIOTT'S **5TH MONTH** **MARY GARDEN** **CHARLOTTE GREENWOOD** **"LETTY PEPPER"**

THE MOUNTAIN MAN **THE DEMI-VIRGIN** **LAWFUL LARCENY**

JUST MARRIED **SHUBERT-RIVIERA** **ANGELIN**

BROADHURST **MARJOLAINE** **THE THRILLER OF all Thrills !!!**

HARRY CAREY **"MAN TO MAN"** **ORPHANS STORM**

APOLLO **ORPHANS STORM** **THE THRILLER OF all Thrills !!!**

APOLLO **ORPHANS STORM** **THE THRILLER OF all Thrills !!!**

APOLLO **ORPHANS STORM** **THE THRILLER OF all Thrills !!!**

LAST WEEK **Jolson** **BOMBO** **TO-NIGHT**

JOLSON'S **A Big Appearance** **AL JOLSON**

44th STREET THEATRE **UP THE LADDER** **WM. COURTENAY** **"THE LAW BREAKER"**

THE DOVER ROAD **A. A. MILNE** **CHARLES CHERRY**

VANDERBILT THEATRE **SEAT SALE OPENS TOMORROW** **CHARLOTTE GREENWOOD** **"LETTY PEPPER"**

THE MOUNTAIN MAN **THE DEMI-VIRGIN** **LAWFUL LARCENY**

JUST MARRIED **SHUBERT-RIVIERA** **ANGELIN**

BROADHURST **MARJOLAINE** **THE THRILLER OF all Thrills !!!**

HARRY CAREY **"MAN TO MAN"** **ORPHANS STORM**

APOLLO **ORPHANS STORM** **THE THRILLER OF all Thrills !!!**

APOLLO **ORPHANS STORM** **THE THRILLER OF all Thrills !!!**

APOLLO **ORPHANS STORM** **THE THRILLER OF all Thrills !!!**

APOLLO **ORPHANS STORM** **THE THRILLER OF all Thrills !!!**

THE WIRELESS AS A THEATRICAL NOVELTY! **RADIO-PROPELLED TORPEDO-AUTO**

JOLSON'S **A Big Appearance** **AL JOLSON**

44th STREET THEATRE **UP THE LADDER** **WM. COURTENAY** **"THE LAW BREAKER"**

THE DOVER ROAD **A. A. MILNE** **CHARLES CHERRY**

VANDERBILT THEATRE **SEAT SALE OPENS TOMORROW** **CHARLOTTE GREENWOOD** **"LETTY PEPPER"**

THE MOUNTAIN MAN **THE DEMI-VIRGIN** **LAWFUL LARCENY**

JUST MARRIED **SHUBERT-RIVIERA** **ANGELIN**

BROADHURST **MARJOLAINE** **THE THRILLER OF all Thrills !!!**

HARRY CAREY **"MAN TO MAN"** **ORPHANS STORM**

APOLLO **ORPHANS STORM** **THE THRILLER OF all Thrills !!!**

APOLLO **ORPHANS STORM** **THE THRILLER OF all Thrills !!!**

APOLLO **ORPHANS STORM** **THE THRILLER OF all Thrills !!!**

APOLLO **ORPHANS STORM** **THE THRILLER OF all Thrills !!!**